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Thesis

HISTORICAL AND BIOGRAPHICAL BACKGROUNDS OF NINETEENTH CENTURY HYMNS AND HYMN TUNES

Submitted by

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OUTLINE

Historical and Biographical Backgrounds in Nineteenth Century Hymns and Hymn Tunes

Introduction

Poetry more than any other form of literature reflects the characteristics of its age. The spirit of the nineteenth century- the desire for progress and enterprise, the ambition for educational advancement and increase of culture, the deepening earnestness of churches giving variety and warmth of devotional feeling- is felt in its hymnody. Certain peculiar forms of faith are found in the poetry of this century which are not present in any other. Some of the hymns of this age are rejected at the present time because they do not meet the needs and conditions of the hour, while others are retained and cherished because they answer the eternal longings of the soul. These latter have become a permanent heritage of the church.

Chapter I. The Romantic Movement

A. A New Awakening in Art and Poetry

The first influence of the nineteenth century which modified hymnody was the Romantic movement. It was a revolt against the intellectualism and restraint of the eighteenth century and was manifested in the art, music and poetry of the new age. The English hymn caught much from this movement which almost transformed it.

B. The Literary Hymn

1. Definition

Great poets such as Wordsworth, Coleridge, Bryon, and Scott wrote religious poems and while their hymn writing was more or less casual, their example counted. From lesser poets came a great outpouring of sacred song. Thus evolved a new school of hymn writers- "poets who do not hesitate to write in hymnic form and hymn writers who aim to produce hymns that shall make the impression of poetry."[1] The new type of hymn has been termed the literary hymn and defined as "one in which heightened feelings seek to confine an impression of some reality of religion within limits of hymn form."[2]

Within the boundaries and under the inspiration of the Romantic Movement is found then a distinctive literary movement in English Hymnody.

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1. Benson, Louis F., The English Hymn, p. 437
2. Benson, Louis F., The English Hymn, p. 437

2. Comparison with Eighteenth Century Hymns

For a moment let us pause to take a retrospective view of the development of the English hymn that we may better appreciate the novelty of the new type of verse. Dr. Johnson in his Life of Waller divorced religion and poetry saying that the intercourse of the soul with God was in the realm above poetry. Dr. Isaac Watts who is so frequently termed "the Father of the English hymn" laid out the model which was merely the casting of ordinary speech of plain people into metrical form. When he arose to poetry it was done unconsciously. His hymnody shrank from free rhythm and poetic elevation. Wesley set aside the bonds of restraint and poured out his inmost thoughts and feelings; he did rapid, impulsive and spontaneous work but it was not literary. The Evangelicals used both the religious and cultural models making no effort to reconcile or balance. The most voluminous writer of the Evangelicals was Thomas Kelly, a contemporary of Heber. He had little direct influence - his work was rather commonplace.

A change came with James Montgomery who was a minor member of the current Romantic school. His standard was that of refined edification; he helped refine the taste of dissenting churches and at the same time kept hymns close to scripture and true to the ends of edification.

3. Heber as English Exponent

The next most representative figure in the history of hymnology is Reginald Heber, a Tory and a churchman of opposite tendencies to those of the Evangelicals. It was he who first proposed that the current taste in poetry be the touchstone of English hymns. It was he who had the great idea of enlisting Scott, Southey and Milman in the task of compiling a church hymnal. Thus he was the founder of a movement to subject the English hymn to the literary motive and the creator of the modern hymn book.

Heber's poems and Milman's were published in 1827 after the former's untimely death. There are three characteristics of this book worthy of mention. In the first place, hymns were arranged to follow the order of the ecclesiastical year. One to four hymns were provided for every Sunday and principal festival or Holy Day. At the end were hymns for miscellaneous occasions such as the Day of Thanksgiving, Morning, Evening, Funeral, after the Sermon, et cetera. We find the scope of this book similar to that of modern collections. There was also an early sign of a return to ancient Latin hymns for three translations were included.

Psalm versions are placed incidentally in Heber's book and are not given a position of privilege or a separate part. It is interesting to note in a word the evolution from psalms to hymns since the seventeenth

century. First the psalms held the field and a few hymns were tolerated in the appendix. In the eighteenth century psalms had a priority but only selected ones were used and hymns had a fairly equal place. With Heber hymns held the field and psalms were included casually and their arrangement was unconnected with the psalter.

Secondly, the hymns were sober and impersonal in feeling, and finally they brought lyric virility and untrammeled metrical developments in contrast to former plodding strains. Heber's "The Son of God goes forth to war" and his "Holy, holy, holy, Lord God Almighty" were typical of a new order of praise.

4. Contribution of Unitarians of New England

Meanwhile in American Hymnody, the New England Unitarians led the advance in elevating literary standards. Their books had a common origin in the desire to furnish devotional manuals expressive of a liberal faith but with cultural or literary motives rather than liturgical.

The period from 1830 - 1864 was an era of religious debate between the historical and new conceptions of Christianity rather than a time of what is regarded as a religious revival. Darwin's "Origin of Species" (1859) and other scientific books brought forth many ringing lyrics of religion. Progressive leaders accepting the ideas set forth by scientific investigators as to the immanence of God and an enlarged conception of the universe and man, wrote

hymns that were non-ecclesiastical and which embraced a new theology agreeing with a new science. Before this time nature had been looked upon as a malignant and evil force desirous of crushing man. Now it was conceived of as a friend of mankind. American Unitarian writers were the chief exponents of the literary hymn which was not only liberal in thought and content but which introduced the friendly and beautiful aspects of nature. This latter thought is well illustrated in the following quotations from hymns of Samuel Longfellow.

"The summer days are come again;
Once more the glad earth yields
Her golden wealth of rip'ning grain;
And breath of clover fields,
And deep'ning shade of summer woods,
And glow of summer air,
And winging tho'ts, and happy moods
Of love and joy and prayer."

"God of the earth, the sky, the sea!
Maker of all above, below!
Creation lives and moves in thee,
Thy present life through all doth flow.

... ...

Thy love is in the sunshine's glow,
Thy life is in the quick'ning air;
When lightnings flash and storm-winds blow,
There is thy power; thy law is there."

Of the Unitarian writers who have enriched hymnals at large, two names stand apart. Dr. Holmes' hymns "Lord of all being" and "O Love Divine, that stooped to share" are classics of devotion. And Samuel Longfellow's hymns gain every year a larger appreciation and wider use. Though Unitarian hymnody represents in the main the work of men and women who were prose writers rather than poets, their work is unusually fine and shows a high level of culture and literary ability.

5. Evaluation of Literary Hymn

The welding of poetry and hymnody, then, produced the poetic hymn. "The poetic hymn is simply the literary hymn at its highest in which the spirit of pure devotion, apart from didactic or utilitarian ends reveals the essential poetry of our infinite relationships."[1] It consists of spontaneous utterances of deep devotion expressed in lyrical form with no conscious effort to instruct or impress. It is hymnody with the spirit, free rhythms and ringing melodies of the new romantic poetry.

While we find strength and beauty there is "still a question whether these refined meditations have the virility of the old hymns to quicken and maintain a robust faith."[2] There are two weaknesses to be guarded against in hymns of the poetic type. First, they may be so purely esthetic, they may fly to such great flights of fancy that they lack real spirituality. Secondly, they may be so

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1. Benson, Louis F., The English Hymn, p. 437
2. Benson, Louis F., The English Hymn, p. 459

weighted with philosophical thought and so decorative that they lose essential simplicity.

Chapter II. Children's Hymns

A. Place of Children in the Worship of the Early Church

The church has remembered the words of the psalmist "Out of the mouth of babes and sucklings hast thou ordained strength." Children have never been lost sight of in the public worship of God though little has come down to us from the days before the Reformation.

The first Christian hymn for children which is still used probably came from the pen of Clement of Alexandria about 220 A. D. It is the hymn which begins in our books with the words "Shepherd of Tender Youth" and it was first used for the scholars of the Catechetical School in Alexandria.

From his time to the days of Luther there is practically no record of children's hymns. Prudentius, the Spaniard-poet of the fourth century wrote some verses about the child martyrs of early Christian times. In the ninth century, the hymn, "Gloria, laus et honor" gives us a picture of Palm Sunday in old cathedral cities like York, Hereford, Rouen and Tours. For many generations at York this was sung antiphonally by white-robed choir boys.[1]

Luther must be given a place among the writers of children's hymns. One of the best was written for his boy Hans and was first sung in his home on Christmas eve.

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1. Gillman, Frederick John, The Evolution of the English Hymn p. 268

It is a song of welcome to the Christ-child beginning

"Welcome to earth, Thou noble guest"

The Germans were the first to make the hymn popular. With them came the emancipation from the Catholic idea of the priest as mediator and the music of the church as a liturgic office. Through the congregational hymn, church music was placed in the hands of the people and it became free, spontaneous and democratic. It was carried into the home, the field, the school and the place of business and thus it reached the children.

Such splendid German hymns as "All my heart this night rejoices", and "Fairest Lord Jesus" from the seventeenth century and "When morning gilds the sky" (1800) while they were not written for children are essentially children's hymns and should be given a place in this study of historical development.

From such entertaining volumes of manners as "The Babee's Book" (1480) and Symon's "Lesson of Wysdom for all Maner Chyldryn", Bunyan, Watts and the Taylor sisters found interesting moral teachings and didacticisms which they made over into religious verses.

Watts really stands out as the fore-runner of our hymn writers for children. His "Divine and Moral Songs for Children" were composed for school use and published in 1715. For a century it was constantly reprinted as a book of verse and not as a children's hymn book.

In evaluating these songs, we find a note of toleration in the theology. In his preface, he made clear that he wished to avoid partisanship as regards theology and that he aimed to put into simple verse the beliefs of his time. While he finds hell and the judgment day weapons for the spiritual education of children, we cannot condemn him because of the time in which he lived. There is a plainness about these songs and a real attempt to come down to the level of the child's understanding.

The Wesleys were the next writers to try their hands at children's hymns. In their collection "Hymns for Children" (1790) we see the difference between their method and that of Watts. They declared that instead of letting themselves down to the level of children as did Watts, that they lifted children up to their own. Furthermore their hymns contained "strong and manly sense, yet expressed in such plain and easy language as even children may understand. But, when they do understand them, they will be children no longer."[1]

B. Contributions of the Nineteenth Century

In 1804, two sisters Jane and Ann Taylor published a volume called "Hymns for Infant Minds". Ann was at that time twenty-two years of age and Jane was twenty-one. The method of procedure was something like that of Bunyan and Watts - that is, "using the phenomena of nature and the aid of rhyme to paint a moral."[2]

1.Gillman, Frederick John, The Evolution of the English Hymn p.268

2.Gillman, Frederick John, The Evolution of the English Hymn P.272

This book has been pointed out as one which occupies a unique place in literature. The authors wrote for children exclusively. They were young when the book was published and so were able to appreciate the child's point of view. Some of the best hymns are really flawless lyrics for children. Their work forms a connecting link between Watts' "Divine Songs" and Mrs. Alexander's "Hymns for Little Children."

Mrs. Alexander's book (1848) was immediately recognized as a work of unusual significance. Her hymns are simple, tender and full of poetical beauty. They are songs clothed in an attractive pictorial garb. She has combined the plainness of Watts and the feeling for childhood which characterized the Taylor sisters and has united with both a liturgical association with the English prayer book. Some of her best known hymns are "Once in royal David's city", "There is a green hill far away" and "All things bright and beautiful".

Other hymn writers of the nineteenth century wrote one or two children's hymns which have remained favorites. Among these are Jeannette Threfall's "Hosanna, loud hosanna", Mary Duncan's "Jesus, tender Shepherd, hear me", Emily Elliott's "Thou didst leave thy throne", James Burn's "Hushed was the evening hymn", and Albert Midlane's "There's a Friend for little children".

Among the children's hymns produced by American composers are "Jesus loves me, this I know" by Anna Warner, "Little drops of water" by Julia A. Carney, "When he cometh ..... to make up his jewels" by William Cushing and "I love to te ll the story" by Emily Miller.

There is a rather interesting story in connection with the song "I think when I read that sweet story of old". This was written in 1841 by Jemima Luke née Thompson. One day she went to a normal infant school in Gray's Inn Road. Among the marching pieces was a Greek air, the pathos of which took her fancy. She searched for some words to suit the music but in vain.

One day later she went on missionary business to the town of Wellington in a stage-coach. There was no other passenger for the hour's ride, so she wrote in pencil on an envelope the first two verses. Later she added the third stanza to make it a missionary hymn.

In contrasting the children's hymns of the nineteenth century with earlier hymns for children, we find one outstanding difference. It is in the matter of content. In early hymns the subjects of death and hell are most conspicuous; in a word they are theological and dogmatic. The hymns of the nineteenth century have replaced dogma by taking for their subject the God of nature. They are full of beautiful descriptions and poetical beauty presented in simplicity and vividness of form.

Chapter III. The Missionary Movement

A. Expansion of Church Interests

During the period from 1789-1850 Protestantism became dominant in England; the mutual animosities of Protestant denominations began to be allayed, and the religious concerns of Protestant Christendom became disentangled from political complications.

The Napoleonic wars on the continent effected England; her people suffered but in her triumphs the cause of Protestantism was advanced and Protestant England became the chief power of Europe. Trafalgar (1805) gave her the sovereignty of the seas; Waterloo (1815) confirmed her supremacy on land. Long internal peace brought reforms of various kinds; even the political disabilities of Roman Catholicism were removed; the great era of scientific invention was ushered in and the Victorian age began. While the hymns relate none of these external events, they are fully indicative of the character of the period.

The Great Revival of 1800 and the birth of modern missions were coincident. The first of the great modern missionary societies, that of the English Baptists was organized in 1792 chiefly through the efforts of William Carey. 1799 marks the organization of the English Church Missionary Society and with the launching of the

American Board in 1810, American hymnology really begins. Other societies soon followed until the entire Protestant church was launched on a crusade to win the world.

Christianity was no longer a subject of contempt but one of interest and admiration. Under its influence came the absolute and voluntary abandonment of the system of slavery in Great Britain in 1833. The interests of the church expanded to reach all at home and abroad and these expanded hopes found expression in hymns.

B. The Missionary Hymn

1. Contributions of Montgomery and others

James Montgomery (1771-1854) is in the first rank of hymn writers. We have seen the part which he played in the Romantic Revival. Now we find that some of his hymns were written with the distinctly missionary purpose. Two are especially worthy of mention. The first is a version of the seventy second psalm which begins "Hail to the Lord's anointed." After its use at a missionary meeting, it became well known in many churches and finally passed into universal use. The other which is particularly fine is his "Song of Jubilee".

Other hymns with a distinctly missionary message are "Hasten, Lord! the glorious time" by Harriet Auber, and "Hail to the brightness of Zion's glad morning" (1830)

by Thomas Hastings. John Marriott, a clergyman of the English Church wrote a great missionary hymn beginning with the words

"Thou whose almighty word
Chaos and darkness heard"

It is founded on Genesis 1:3 and is a hymn of striking metaphors and vigorous action, a poem with a majestic undertone and of a comprehensive survey and aweep. "Fling out the banner" was written in a triumphant stirring missionary spirit by George Washington Doane, bishop in America. William Cullen Bryant wrote a home missionary hymn which is unexcelled, "Look from thy sphere of endless day".

2. Crest of Missionary Wave Reached in Heber

Other than being the most important figure as an exponent of the literary type of hymn, Reginald Heber's work is the climax of the missionary wave. He was a brilliant student, ordained for the ministry. He wrote most of his hymns during the sixteen years of his life spent at his parish in Hodnet, England. In 1823 he was made bishop of Calcutta but he had a missionary career of only three years because of his untimely death.

It was he who wrote the most famous missionary hymn, the one which is said to have sent more people to the foreign field than any other. It is "From Greenland's Icy Mountains". However we may criticize its sentimental-

ism and its great exaggeration, we must admit that it had a great psychological effect. It differs from former missionary hymns in that it presses the duty or opportunity of missions upon the singing worshipper, and therein lay its power. Another of his missionary hymns is "Brightest and best of the sons of the morning".

Thus came the new movement in the church. Formerly she had been busy purifying her doctrine and life. Then doctrine retired to the background and Christian zeal came to the front; she saw a new vision of fallen humanity and realizing her mission bestirred herself for its redemption. Breed speaks of the change in this way, "It is the difference between a great army in barracks perfecting discipline and the same army mobilizing for a great campaign and hastening into action." [1]

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1. Breed, David R., The History and Use of Hymns and Hymn-Tunes, p. 148

Chapter IV. Evangelical Revival Hymnody

A. The Camp Meeting Hymn

1. Origin

The great Revival of 1800 really began in America and in it modern evangelism was born. As early as 1797 there were beginnings in Kentucky under the Presbyterians who were later helped by the Methodists. The unique feature of the Revival was the camp meeting. The first one was held in Kentucky in July, 1800. There was a great gathering at which crowds of people came to actually camp on the chosen ground. A preaching stand was erected and rows of logs were used as seats. The idea spread rapidly through the rest of the state and then throughout Tennessee and the Carolinas.

Some of the Presbyterian leaders held themselves aloof, and therefore, the assistance of the Methodists was doubly welcome. The Methodists soon became the leaders. This was natural because of their long familiarity with revival methods and their emotional enthusiasm. However, their influence was also due to the introduction of their stirring hymns and hearty singing.

Spontaneous song soon became a marked characteristic of the camp meeting. The reason for this was because

the crowds became so intensely emotional that the old hymns were not adequate expressions of their feelings. Irregular stanzas based on the Bible or everyday speech interspersed with Hallelujahs and refrains, were often started by an excited auditor and taken up by the throng. Sometimes they were given out by the preacher under the atmosphere of excitement. Still other songs were composed outside of the meeting and were taught to the people or given out line by line from the pulpit.

Many of these songs were lost, but early in the nineteenth century, those which had proved most effective were published in Camp Meeting Song Books. With these song books comes the second stage of Camp Meeting Hymnody when song writers made some definite attempt to conform to the rules of rhetoric and to make their work somewhat permanent.

2. Characteristics

The Camp Meeting hymn, then, was a distinct type and was recognized as such as early as 1811. It was individualistic, dealing with the rescue of the sinner. Sometimes there was a direct appeal to sinners through a narrative used as a warning or for encouragement. By no means was it churchly. In Kentucky, the military ideal was found in many of the songs because the martial spirit of the Revolution had been kept alive and developed by the Indian wars. A dwelling on the joys of heavenly rest and a vivid portrayal of the pains of hell were further charac-

teristics.

The literary form of the Camp Meeting hymn was the style of the popular ballad and it was written in the plainest language with little attention to technique. The predominant feature was the refrain which often did not fit the stanza and which was of an ejaculatory nature.

The tunes to which the Camp Meeting Hymns were sung were popular airs or melodies composed on the spot. The requisite was a certain amount of "catchiness" or contagiousness.

The Camp Meeting did not become exclusively Methodist, but also had Baptist and Presbyterian cooperation. For all the denominations, the Camp Meeting Song books were the favorites, and for years for the churches in this section these songs rather than hymns formed the standard of praise.

Gradually as the Camp Meeting was displaced, the Camp Meeting hymn gave way to the modern type of songs which are associated with the names of Moody and Sankey, for the love of "popular" songs is ever present.

B. The Gospel Hymn

1. A word in Retrospect

For a moment let us make a brief review of American Methodist Hymnody that we may better understand the evolution of the Gospel Hymn. The source was, of course,

Wesleyan but it was by no means adopted wholesale. Hymns from the Wesleys were selected and recommended to some extent by the church authorities but the people constantly drew upon a revivalistic Hymnody until this latter type of hymn was in preponderance.

Thus the Wesleyan hymn was an inheritance but the Camp Meeting Hymn was the most distinctive feature of American Methodist hymnody. It is, then, separate from the Wesleyan and decidely a deterioration. The illiteracy and emotionalism of the Camp Meeting Hymn gradually yielded to changing conditions but even then the Methodist contribution to church hymnody has been scant while on the revival side there has been prolific material.

The Gospel Hymn and the Literary Hymn stand at opposite poles. While one group was earnestly striving to elevate the literary and musical contributions for worship, another group was entirely indifferent to these higher ideals. This second class had a taste only for lighter music and verse that was emotional. The first attempt to satisfy this group was made through the production of the Evangelistic Hymns of the eighteenth century. These were followed by the Camp Meeting Hymns which have just been discussed. The third type of hymn which is used by this group up to the present day is the Gospel Hymn.

2. Center in Young Men's Christian Association

This modern Evangelical Movement and its Hymnody centers in the interdenominational Young Men's Christian Association organized in London in 1844 and in Montreal and Boston in 1851. In the city work of the association after the Civil War, the Revival type of hymnody became most prominent. Among the earlier examples of what are now known as gospel hymns were "Sweet hour of prayer", "Shall we Gather at the River?", "He leadeth me" and "O think of a home over there."

To be more specific, the Gospel Hymn really grew prominent through the "Praise Services" organized as early as 1851 by Eben Tourjèe who became president of the Boston Y.M.C.A. in 1871 and the singing of H. Thane Miller, W.H. Doane and others at Association conventions.

In 1870 Moody first met Sankey at a Y.M.C.A. convention in Indianapolis. In 1872 they started their first evangelistic campaign in Great Britain. England was not altogether unprepared for Sankey's gospel songs because they had been previously introduced by other revivalists. In Scotland and Ireland his sacred songs were more unusual and he did much to break down prejudice against this type of music. Sankey adopted a book of Philip Phillips' songs called "Hallowed Songs" and also used several which he had brought from Chicago and had published in a sixteen page

pamphlet called "Sacred songs and Solos". Later these became the nucleus of the "Moody and Sankey Hymn Book."

In America, P.P. Bliss associated himself with the evangelist, D. W. Whittle. He published a book called "Gospel Songs" (1874) and in this book were fifty two of his own compositions. They are dramatic and vivacious-just the kind to become popular with revival attenders. In 1875 it was decided to unite Bliss' book with Sankey's "Sacred Songs and Solos".

This book was introduced at great Moody meetings in Philadelphia and other large cities and met with overwhelming success. The most emotional people were simply carried off their feet by these selections. The melodies were whistled on the street and even penetrated the music halls. Some of the best known were "Let the lower lights be burning", "Almost persuaded, now to believe", by Bliss; and "Safe in the Arms of Jesus" and "Rescue the perishing" by Fanny Crosby.

Bliss and Sankey became the heads of an evangelistic school of hymn and tune writers. With the help of George Stebbins, D. C. Towner and others new collections were soon published.

Sankey and Moody did not really initiate a new movement but they brought an older one to a great popular

success. Nor were these songs particularly new or clearly marked off from their predecessors. However, their success certainly was distinctive and this must be accounted for.

It came largely from the fresh appeal to the emotions. The secret lies more particularly in the tunes than in the words. The early melodies are clear and of a sort that appeal to the emotional nature of the senses. They are "catchy" and sentimental, with a soft or martial rhythm and a taking refrain and they require little musical knowledge or skill.

There is, however, more than this to be considered. They cannot be separated from the persons and the occasions which first gave them prominence. The setting for these popular melodies - the music of a magnetic singer in the emotional atmosphere aroused by Moody's great preaching and the singing of a huge throng of excited people could not but have a profound influence.

Many have asked why these songs should not be used almost solely for uneducated people since they have such an appeal. To this we may give the following answers. First, such defenders underestimate the capacity of the popular mind to rise to greater heights. Second, they mistake the animal enjoyment of rhythm for religious enthusiasm. Third, the content or religious experience therein is not varied enough. The gospel song has nothing

of praise, adoration or prayer but rather it tells of a personal experience, substituting example for precept or worship. It tells of the spiritual mood, the actual discoveries or the personal privileges of the writer. It is often introspective to a harmful degree. Moreover, it deals merely with the initial stage of the Christian life-that of conversion, and finds no place for Christian nurture and development.

Wesley's elevated standard of Revival Hymnody was far more prudent and devout than that of the Gospel Hymn stage. He also endorsed the educational ideal along with revival enthusiasm. It is this same lack of an educational ideal in the Gospel Hymn which has been responsible for its deterioration. Countless imitators published new books of songs with popular music and verse that had descended to the rag-time level.

3. Prolific Work of Women Writers

One characteristic of this period from 1851 on is the multiplication of women hymnists. This was in keeping with the new and prominent place which women found in the church and the fact that it was preeminently women's age.

Frances Ridley Havergal was one of the important women writers. She has been called the "Theodosia" of the nineteenth century, She was an invalid most of her life

yet she did much philanthropic and literary work. She was a great linguist and an accomplished musician. She has written many beautiful devotional hymns as well as several gospel hymns. Among her gospel songs are "I gave my life for thee", "Who is on the Lord's side?" and "True hearted, whole hearted". Katherine Hankey wrote "Tell me the old, old story" and Mrs. Elizabeth Codner "Lord, I hear of showers of blessing" with the famous refrain, "Emen me".

By far the most voluminous writer and probably the most popular of the "Gospel Hymn School" was Fanny Crosby, the blind singer and poet. She was born in New York state in 1820 and lived throughout the remainder of the nineteenth century and into the twentieth. Her best known song is "Safe in the arms of Jesus". Other favorites are "Blessed Assurance", "Pass me not, O Gentle Saviour", "Never give up" and "Rescue the perishing".

4. Evaluation of Gospel Hymn

One influence of the revival movement is the fact that Evangelistic Songs were tolerated and newly recognized by all denominations. Some church hymnals devote a small section to the best of these songs and churches usually have a gospel hymnal which is used in some of the services. It would seem, then, that some of the Gospel Hymns are to become permanent.

The effect of the Gospel Hymn upon the church

hymnody was a serious one. In the Methodist Episcopal Church the old Hymnody was almost uprooted. In many of the Sunday Schools and Young Poeple's Societies of other denominations, Gospel Hymns took possession and generations grew up without knowing the beauty and inspiration of great hymns. To many of these people , devotional hymns lack "pep", enthusiasm and vivacity and there is little interest in them. It is matter for grave consideration that generations are so unacquainted with the best hymns of the ages that Gospel songs and their vivacious melodies are in their minds the sole music of the Church.

In a final word, let us differentiate more clearly between a church hymn and a gospel song and give a brief evaluation of each.

A church hymn is an ode or song of thanksgiving or adoration; it is a prayer of petition, praise or confession to Almighty God. It has the perpendicular slant reaching upward to God and it needs an "Amen" to complete it. From its character we can understand how pregnant it is with thought and how worthwhile for worship.

The gospel song, on the other hand, has the horizontal slant, speaking to or with our fellowmen. It is narrative in form, telling about Christ and the needs and experiences of the sinner. The subject matter is limited and not on a high level. Only a few of the best, therefore, contain anything of permanent value.

Chapter V. The Oxford or Tractarian Movement

A. An Attempt to Restore Dogma Embracing the Authority of the Past

The same year that Heber's hymnal appeared, 1827, Keble's "Christian Year" was published and this confirmed the establishment of the literary hymn in Anglican circles. "It had little direct influence upon Hymnody except as it elevated the standard of sacred verse. Its influence lay in the glamour of poetry which it threw upon the feasts and fasts of the liturgical year and its call upon the imagination to prepare the way for the Oxford Movement." [1] It was, indeed, a foreshadowing of the rise of this great movement and the corresponding liturgical school of Hymnody. It has been said that what the Prayer Book is in prose, the Christian Year is in poetry.

Chiefly upon the reputation of this book, Keble was elected to the professorship of poetry at Oxford. Here, in 1833, he preached the famous "Assize Sermon" which Cardinal Newman, also one of the parties to it, declared was the start of the Oxford Movement.

The movement began in an earnest attempt to improve the spiritual state of the church. On the one side, the Wesleyan revival found little sympathy within

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1. Benson, Louis F., The English Hymn, p. 493

the church and so was compelled to work outside. It was hoped that here in the Oxford Movement was something which would commend itself to those who desired better things for the church but would not accept Methodism. At the other extreme was a large and important flocking to the church of Rome in which Newman, Faber and others were included. Many, however, shrank from the logical and practical consequences of such a course and remained in the English church. Among these was Keble.

It is noticeable that while the movement was ritualistic and sacramentarian to the last degree its advocates were devoted Christians and many emphatic evangelical features characterize their writings.

Briefly then, the Oxford or Tractarian movement was an attempt to rescue the church from deplorable conditions and emphasize the Church of England, its prayer book, faith, ordinances and constitution. It was an endeavor to rescue the bishops and clergy from lives of luxury and laziness and to draw the people out of the business whirl and from the assertion of their rights to prayer, confessional and the endurance of wrong. The wealth and position of the Church of England was threatened by the removal of Catholic disabilities. German rationalism threatened Christianity on the other side. Therefore, the Tractarians thought that positive

dogma embracing the authority of the past was needed. It was the aim of the leaders in their papers called "Tracts for the Times" to approximate the creed and practice of the church of Rome in the Church of England.

B. The Liturgical Hymn

1. Definition

With the Oxford Movement, Anglican prejudice against hymn-singing almost entirely disappeared. Furthermore, the production of congregational hymns passed from Noncomformist to Anglican leadership. The motive and content of the English hymn was established and a distinct type emerged, namely, the Liturgical Hymn. "The Evangelical Hymn is inevitably the voice of the believer; the Liturgical Hymn is the voice of the worshipping church. The Evangelical Hymn deals primarily with inward experience; the Liturgical Hymn, even though expressive of common experience, relates it objectively to the hour of worship, the church season or occasion, the ordinance or sacrament. The Evangelical Hymn is free; the Liturgical Hymn, in theory at least, is the metrical element of a closely articulated liturgical order, having its fixed place which determines its contents".[1] Not only were there hymns for Sundays and feasts and fasts but also for vigils, a line of saint's days and commemorations of the Blessed Virgin Mary, bishops, martyrs and virgins.

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1. Benson, Louis F., The English Hymn, p. 498

Apparently the hymns were accommodated to the prayer book but in reality they followed the more complicated form of the Breviary.

2. Recovery of Latin, Greek and German Hymns

Hymn singing in the Church of England was put upon an entirely different basis. Instead of the hymn being a badge of dissent, it was discovered that the hymn was a constituent part of the Daily Office and even the mass, and had been sung everywhere from most ancient days. Hymn singing, then, was revealed as Catholic instead of Evangelical. Hence there was much zeal to provide versions of historic hymns.

Leaders of the Movement who felt that the Reformation had made too clean a break with the past and had robbed the church of much of its best music, started to restore some of these valuable aids to worship. Believing in the power of historical association in making the worshipper feel his oneness with the adoring ages, there was an important attempt towards restoring treasures of ancient hymnody. The Latin and Greek hymns of the church, earlier and later accretions which had hitherto been unexplored, were restored to English use. This meant a great enrichment for English Hymnody. 1837 marks the arrival of this new movement with a series of new translators of hymns and the publishing of new books. The earlier group among whom were Mants, John Chandler, and Isaac

Williams was enlarged by certain notable men of the Oxford movement. Newman is one of the great restorers of Latin hymnody. His pupil, Edward Caswell rediscovered such gems as "Jesu, the very thought of thee" and "Hark, an awful voice is sounding". In 1849 his translations from the Latin were published in "Lyra Catholica" and sixteen of these translations were included in "Hymns Ancient and Modern."

John Mason Neale stands apart as a translator, being the most prolific and probably the ablest of them all. He was a man of the highest scholarship and rarest gifts. He is numbered with the Cambridge disciples of the Tractarian movement. Research work occupied most of his time and he became a master of post-classic Latin.

His translations have been challenged by Roman Catholics as lacking in faithful rendering of its doctrines and by the Protestants for bringing too much Roman atmosphere into the Church of England. However, we may freely say that his aim was practical and that the changes which he made were suggested by prudence or good taste. His versions were truly strong and beautiful and gave new color to Protestant hymnody. A masterly translation from the Latin is given us in "Jerusalem the Golden".

He went so far as to suggest that these pre-Reformation hymns should occupy the whole field of hymnody. In accordance with this proposal, he published a book (1852-1854) of hymns from ancient sources. He was careful in his translations to preserve the original metres and rhythms of hymns and insisted that they be accompanied by their original Gregorian or plain song melodies, lest some of the beauty be lost. However, his book was not a success, in the first place because the hymns were too much of one type for it to win a lasting position, and secondly for the reason that the music of the Gregorian school, because of its lack of rhythm and clear melody, was beyond the reach of congregations.

Neale was a prominent figure in other directions. He was especially a pioneer in the re-discovery of hymns of the Greek church. Because of the barriers separating the Eastern and Western mind, it was a difficult task to translate these hymns. He was successful, however, in opening this new storehouse. First, he gave us several free paraphrases of Greek hymns such as "The day is past and over" and "'Tis the day of resurrection". Moreover, we have from his hand partly original productions which were inspired by some fragments of a Greek hymn no longer traceable. Examples of these latter are "Christian,

dost thou see them?" and "Art thou weary?"

Further enrichment came from valuable translations from German hymnody. German hymns and chorales were presented in books such as Frances E. Cox's "Sacred Hymns from the German" (1841) and Catherine Winkworth's "Lyra Germanica" (1855-58).

3. Emergence of "Hymns Ancient and Modern".

Now it only remains to trace the gradual enrichment and growth of the hymn-book, partly by the reinstallation of the ancient beside the modern and partly by the adoption of foreign elements beside the home-grown. The key to the future of English Hymnody was held by a group of men of Tractarian beliefs. These man agreed with Neale and others that the ancient hymns of the church had a unique position but at the same time they realized the effectiveness of many modern hymns. A succession of hymnals were prepared but each book prevented the success of the others in their own circles.

Reverend Francis H. Murray was the instigator of a great attempt to compile a book for the Church of England that would have a universal appeal. The clergy were asked to withdraw their individual collections and unite in one great effort to prepare and publish this new volume. The editors had at their disposal the spoils of eighteen centuries of Christian songs- old Latin

hymns with their plain song melodies, translations from the Greek and German and many modern and original hymns by talented authors. A large committee with Sir Henry Baker for chairman was formed to compile this book. Mr. William H. Monk, Organist and Director of King's College, London was chosen as musical editor. It was Mr. Monk who suggested for a title of this new collection the name "Hymns Ancient and Modern". The work began in 1859 and in 1861 the first edition appeared. The book included

1. Ample provision of hymns for the ecclesiastical year as well as for Sacramental and Occasional services of the church.
2. A children's section
3. Hymns for special mission services
4. New evangelical material

More than half of the hymns were translations from Latin and Greek and of the rest nearly one half were by living writers.

The success of this book was marked and significant. A liturgical hymnody was provided and at the same time the desire for modern hymns for general use was satisfied. While it never became the Hymnal of

the entire Church of England it laid down the principles of Hymnody for the whole church and became a point of departure for future hymnals.

In the first edition, 1861, Dykes and Ouseley revised and approved the music. Since Dykes was the only real representative of the new school, the bulk of the tunes was old.

In 1868 an appendix was added to the book, raising the total number of hymns from two hundred seventy-three to three hundred sixty-eight. This time there was a preponderance of hymns by modern and contemporary writers. In tunes the novelty was still more marked, the music of Dykes, Smart, Stainer, Elvey and other moderns being introduced. In 1889 a supplement was added in which a large number of hymns from Wesley and others of the eighteenth century were admitted. Later revisions were made in the ways of translations and omissions, the inclusion of more tunes from plain songs, the adoption of the principle of proper tunes, that is, one for each hymn, and the provision of a larger number of alternative tunes.

Every important name among Anglican hymn writera is included in at least one of the editions of "Hymns Ancient and Modern". The largest contributor was

Sir Henry Baker. Of the Oxford School (apart from translations) Keble had eight hymns, Neale four, Collins two- "Jesu, meek and lowly" and "Jesu, my Lord, my God, my all" and so we might go through a long list. Keble was regarded as the founder of Anglican Hymnody; Neale's original work is important; Mrs. Alexander, one of the women contributors achieved something of fame as a writer for children; and Chatterton Dix whose "As with gladness men of old" was included, reached high distinction.

Some of the new contributors for later editions of "Hymns Ancient and Modern" were Sabine Baring Gould ("Now the Day is Over") and ("Onward Christian Soldiers"); Henry Twells ("At even, ere the sun was set"); Christopher Wordsworth ("O day of rest and gladness"); Samuel J.Stone ("The Church's one Foundation"); John Ellerton ("Saviour, again to thy dear name we raise"); Newman's "Lead Kindly Light" with music by Dr. Dykes, this last being an event by itself; Bode ("O Jesus, I have promised"); Noel ("At the name of Jesus"); Hodge ("Hosanna we sing, like the children dear"); and J. B. S. Monsell ("Fight the good fight").

4. An Evaluation of Oxford Hymnody

This is only a small list of the authors but through it we realize to some extent the importance of the contributions of the Oxford school to English Hymnody and the elements which it has woven into English hymns. We also see the unparalleled part which "Hymns Ancient and Modern" has had in the development of our modern hymnody. It was most influential in introducing Latin, Greek and German hymns and it made accessible the work of men like Newman who entered the Roman church. Though it was more conservative in accepting the work of the Evangelical school, still the hymns of such authors as Henry Alford ("Come, ye thankful people, come"), Charlotte Elliott ("Just as I am"), Bishop Bickerstethe ("Peace, perfect peace"), and Frances Ridley Havergal ("I gave my life for thee"), ("Take my life and let it be") and ("Lord, speak to me that I may speak") and others were included.

"Oxford Hymnody, then, was a Liturgical Hymnody that centered at the altar as distinctly as Non-Conformist Hymnody was an Evangelical Hymnody that centered in the personal experience of salvation."[1] Non-conformists in 1868 gave this appreciation of Liturgical Hymnody. "Modern

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1. Benson, Louis F., The English Hymn p.524

Romanists and Anglicans have contributed very beautiful and very precious additions to the worship of the church; first, by fine translations of old church hymns; and next, by original compositions of great fervour and excellence ..... The Sacramentarian developments of late years have supplied a great number of tender and devout hymns for the Lord's Table, where, if anywhere, sanctified affection demands free expression."[1]

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1. Benson, Louis F., The English Hymn, p. 525

Chapter VI. Hymn Tunes

A. Evolution from Early Music

The story of the development of the hymn tune goes back to the worship in the Temple at Jerusalem. From Josephus we know that music had a prominent part in the temple service of the Jews. Their hymnal was the Book of Psalms and doubtless many of these psalms were set to tunes.

The first great name associated with Church music is that of Ambrose, bishop of Milan in the fourth century. His collection of hymn tunes was probably based on Temple music and on the Greek modes. The work begun by him was carried on in the sixth century by Gregory. The music of this time was called Gregorian or Plain Song. These melodies were unrhythmical, were based on the old "Modes" and had no harmony. They were very difficult to sing and yet because of their unrhythmical nature, they lent themselves admirably to Hebrew poetry. These Plain Songs are particularly interesting because of definite movements to reintroduce them in our hymnals. When translations of ancient hymns were made it was thought best by many to keep these hymns in their original musical settings.

The next source for modern hymn tunes was in the German chorales. These melodies came from three sources- the Plain Song melodies of the Roman Church, Ancient German religious folk songs and secular folk songs. In addition, many original hymns were composed by Luther and his contemporaries. These chorales were of a dignified and devotional character with plain melody and rhythm and long effective holds at the end of each phrase. At first the chorales were sung in harmony but this was soon changed to unison singing. The writing of these chorales took place in the sixteenth and beginning of the seventeenth centuries.

Next in order came the type of music known as the Anglican chants. Unlike the Gregorian chants, the Anglican chants are metrical at least to some extent. The cadence at the end of each line is in time. These do not fit the words of the Hebrew psalms as well as the Gregorian chants in which the music is made to conform to the words. In the Anglican the words must fit the music.

When the early enthusiasm for Psalm singing had exhausted itself, there was a lack of interest until the revival which was led by Watts. The first half of the eighteenth century, then, marks the beginning of English

hymnody and the new departure in hymn-tune music. Up to this time all of the tunes had been psalm tunes; the new ones are hymn tunes. The model of the old syllabic tune commenced soon after Watts began to publish his hymns.

The Wesleys published several tune books, drawing upon the German chorales and various popular tunes as sources. After the death of the Wesleys the demand for popular tunes grew. Of the many hundred tunes produced in the eighteenth century, only about forty are in common use to-day, according to Lightwood. Some of these, however, are among the best.

B. Characteristics of the Transition Period

With this background we will proceed to the study of the nineteenth hymn tune. The new departure at the beginning of the century was really a retrograde movement which was not corrected until later. As in many other movements, the advance was not made in a series of uniform improvements. Rather it was made in a strange alternation of mistakes and master strokes, as much being learned from the mistakes as from the successes.

Some of the changes made were as follows. The ruggedness of many of the old tunes was softened and new melodies which were more flowing and freer were introduced.

Some were produced in triple time in order to give lighter effects but at the same time they were more difficult to sing. All of the composers introduced the sliding or passing tones and more elaborate harmony. This is an indication both of advance and decline. In a way it resembles the period before Palestrina when great excesses of counterpoint contributed to the development of harmony. So this complicated style contributed to the perfecting of the hymn-tune.

We might say that, at this point, hymn-tunes became somewhat fugal in style, that is, part was alternated with part, one or more voices being silent for a time and then each taking up a line and repeating it in succession, generally with increasing force and a final massing together in the closing strains. Examples of the style are found in tunes "Lenox" by Edson (1782), "Geneva" by Cole (1800) and in "Antioch" the tune of "Joy to the World" (1836) arranged by Lowell Mason from Handel (1742). These are the only tunes of this style which the church has been willing to retain, as they represent the form at its best. Musicians elaborated their pieces until they required the utmost dexterity on the part of singers. These tunes became popular for a while, especially in singing schools. They were not wholly bad, but expressed the popular demand for a larger variety in congregational

song and indicated real and commendable aspirations. A certain repetition in music is invaluable. However, it must be kept within reverential bounds; it must be in accord with sacred subjects and must not exceed the limits of congregational capacity. While variety is needed, there should be no concession to feeling or sentiments which are merely artistic and superficial. The fugue, then, went too far, first, because it became inapplicable to the consecutive verses of a given hymn; secondly, because it served to express merely the ingenuity of the singer's voice. So the fugue tune was abandoned because it was not suited to congregational worship.

At the beginning of the nineteenth century, the tunes most in use were Buford, St. Magnus, St. Anne's, St. James, Bedford, St. Mary's and Bishopthorpe.

C. Early Contributors

The first composer worthy of mention in the new century is Miller, who was organist of the parish church in Doncaster for fifty-six years. The tune for which he is best known is "Rockingham" . The melody was taken from a curious little tune book called "Psalmody in Miniature" and from a tune called "Tunbridge". It was named for a friend of Miller's, the Marquis of Rockingham. In 1805, Miller published "Dr. Watts' Psalms

and Hymns Set to New Music".

At the opening of the century Dr. Alcock's " Harmony of Jerusalem" and other collections appeared. This book shows how the spurious form of hymn-tunes was displacing the more legitimate melodies.

During the first forty years the various books published were more or less productions of Miller's edition of Watts. Several original tunes were written, hardly six of which are in use to-day. Many of them were too florid and operatic in style.

In 1849 there was a reform of church psalmody. Reverend W.H. Havergal, a pioneer of modern psalmody published " Old Church Psalmody" in 1847.

The next name of importance is that of Dr. Henry Gauntlett who had a great influence on the psalmody of all denominations. When only a boy, he was a prolific writer. In 1846 he published " The Comprehensive Tune-Book" and in 1852 " The Church Hymn and Tune-Book". This latter marked a new era for it suggested the " fixed" tune principle. The best known tunes in this book are " St. Albinus " , " St. Fulbert" , " St. George", " Triumph" and " St.Alphege." In 1858 " The Congregational Psalmist" appeared. Additions were made to this until a complete edition was issued in 1887 under the editorship of Dr. Monk. Gauntlett probably wrote about ten thousand tunes in all, and many of them were good ones.

About this time several principles of reform were suggested for hymn-tunes. They were as follows:

1. Congregational singing in unison
2. Melody clearly marked
3. Compass within the natural limits of the human voice
4. Metrical psalmody confined to hymns in common time, as being more simple and solemn than triple time.

A paper supporting these views was started in "The Parish Choir". It had a precarious existence from 1846-1849 and then an untimely end.

In 1853 appeared Mercer's "Church Psalter" and Maurice's "Choral Harmony". Tunes which were found in the latter were "Bevan" by John Goss, "Fairfield" by La Trobe, "Datchet" by Elvey and "Russell Place" by Bennett. A novel feature of Maurice's book lies in the fact that he suggested the transition of some of the tunes from major to minor by simply changing the signature. The idea of this was to accomodate the melody to the change of sentiment in hymns.

D. Movements for Congregational Singing

The Reverend John J. Waite was one of the first to take a specific interest in the improvement of congregational singing. In 1842 his book "Devotional Psalmody" was published. The musical editor of the book was James Foster who wrote "Pembroke" for this collection. In an essay

prefixed to the book, Waite suggested that the congregation should be taught to sing in parts. He tried out this idea by dividing a congregation into four parts. He used a system of numbers to make the music easy to read at sight. He was fairly successful in carrying out his idea.

Another movement for congregational singing was led in America by Henry Ward Beecher. In 1847, when he came to the new Plymouth Church in Brooklyn, the Psalms and Hymns were without music, and singing was almost wholly in the hands of the choir. He had prepared two books of hymns with tunes for use in his church. This was pioneer work but was tremendously worthwhile. The splendid singing of his congregation turned out to be a great attraction.

Beecher gathered as many as thirteen hundred hymns from books of all denominations. He was ruled neither by a literary nor a liturgical motive though he used hymns of both types. His aim was to make a collection of Evangelical hymns and the writers that were in the lead were Watts and Wesley.

The undertaking of two Andover professors Edward Parks and Austin Phelps is in marked contrast to that of Beecher's. Their point of view was decidedly less emotional and more intellectual than Beecher's. Their book was called "The Sabbath Hymn Book" (1858) and, with Lowell Mason's help, "the Sabbath Hymn and

Tune Book" (1859). It is indeed, a scholarly and critical piece of work. They believed that much of Watts' hymnody was decidedly out of date both in theology and form. They were exponents of the Romantic School and were in favor of newer songs of a higher "lyric" taste. They especially called to the public mind the works of Horatius Bonar, a Scotchman and the American Congregationalist, Ray Palmer. This book met with great success but was rivalled by Elias Nason's "The Congregational Hymn Book" (1857) and "The New Congregational Hymn and Tune Book" (1859).

These two books mark the transition from the limitations of the compromise period of "Psalms and Hymns" to the free use of modern hymns and tunes. Each book contained twelve or thirteen hundred hymns. The purpose of the book is seen in the "Analytical Index of Subjects". The motive was really homiletical; they were prepared by theologians for the use of ministers rather than for congregations.

The Plymouth Collection (1855) marks a transition from Hymns rendered by the choir to congregational singing and from the old type of hymnal to that used today. The bringing of tunes into the hands of the congregation through the hymnals of course did much to advance the cause of

congregational singing. However, the Plymouth Collection was not a good model. The tunes were written across the top of the page, and the rest of that page and even the opposite were devoted to many hymns to be sung to that tune. The reason for this was probably the inability to print tunes for such vast numbers of hymns.

Meanwhile, the Reverend John Curwen was developing the tonic sol-fa system. In 1850 his "People's Service of Song" was published in the old notation. In 1852 this was translated into the tonic sol-fa.

E. Lowell Mason as a Leader of New Forms

In 1853 the Reverend T. Buiney introduced Lowell Mason in his "Congregational Church Music". Mason is one of the most important writers of hymn tunes in the nineteenth century. He was born in Medfield, Massachusetts in January 1792 and lived until 1872. He taught himself the rudiments of music and was in charge of a church choir at Medfield when he was only sixteen years of age.

In 1812 he went to Savannah, Georgia where he worked as a clerk in a bank. However, he still continued to teach and conduct music. In 1827 he went to Boston and soon was acting in the capacity of President of the Handel and Haydn Society. In 1832, in connection with George James Webb, he established the Boston Academy of Music. In 1835 a New York University conferred upon

him the title of Doctor of Music. He went to Europe in 1837 and on his return engaged in public service.

His influence was, indeed, great. More than seventy tunes that he wrote are in modern collections. His best known original tunes are " Missionary Hymn" (1823) for Heber's " From Greenland's Icy Mountains" , " Hebron" , Uxbridge", " Laban", " Wesley", and " Cowper" (1830), "Boylston" and " Olivet" (1832), " Harwell" (1840) and "Bethany" (1859). Besides these he arranged a number of German melodies- "Naomi" (1836), "Azmon" and " Mendebras" (1839),"Lischer" (1841) and "Dennis" (1845). His arrangement of " Hamburg" is splendid- a work of dignity and solemnity wherein the breadth of the old Gregorian melody is well reproduced. From Mozart he arranged " Ariel" (1836) and from Handel " Antioch" which has the utmost permissible use of the fugue.

The change made by Mason is great. It was he who at last introduced the modern hymn-tune in a splendid form; it was he who resolved elements old and new into a finer and nobler form. He formulated no original, positive principle and had no uniform style, that is, he alternated between one form and another. Nevertheless, he broke away from current forms and started on the path in which others, following his leadership, soon achieved the best results.

Lowell Mason is followed by five great composers whose names are greatest in the music of hymn-tunes -

Sir John Goss	1800- 1880
Henry Smart	1813- 1873
Reverend John B. Dykes	1823- 1876
William Henry Monk	1823- 1889
Sir Joseph Barnby	1838- 1896

F. Dykes as a Composer of the Best in Sacred Song

We will consider only two of these in this exposition. John B. Dykes was not so superior to some of the others in his music but he is more generally representative of the perfected hymn-tune.

He was born in Hull, England in 1823. He could play by ear on the organ before learning to play by note. His musical career began as conductor of the Cambridge Musical Society.

1849 - 1862 he held the position of dean and procurator in Durham Cathedral and here his most important musical compositions were published. In 1862 he had charge of St. Oswald's parish church in Durham. His musical ability was recognized during his lifetime and at his death, the English people gave ten thousand pounds for his memorial.

His deep religious instincts and superb literary taste led him to select the finest of modern hymns for his compositions and therefore we have the best of hymnody combined with the best in music. For example, Heber's splendid hymn of adoration " Holy, holy, holy" with Dykes' tune "Nicaea" make a splendid combination. Another example is his tune "Vox Dilecti" written for Bonar's " I heard the voice of Jesus say" . The Saviour's quest and the soul's joyful answer set forth in each verse are beautifully expressed in the change from minor to major. His work became the positive atandard of the perfected hymn-tune in time, pitch, movement, range and harmony.

He wrote some of his best music for " Congregational Hymns and Tunes" (1862). Among them are " St. Aelred" ; " St Anatolius" , " St. Bees", " St. Godric" and " St. Sylvester" . He wrote prize tunes for " Jerusalem the Golden" and " Rock of Ages" but these are seldom met with now. About 1865 he began writing his famous "Lux Benigna" which appeared with Newman's " Lead, Kindly Light" in 1868.

The charm of his tunes lies largely in the freshness of melody combined with clever imitative passages which make them easy to sing. At times his part writing is apt to err on the side of intricacy but he never wrote for effect.

Dr. W. H. Monks was chosen as the musical editor of " Hymns Ancient and Modern" . " Eventide" is his best known hymn tune; itwas written at a time of great sorrow and has a note of pathos. In the middle of the night he was inspired to write " Aber" , a tune for Sir Henry Baker's hymn " O perfect life of love". He was a strict purist in style with a leaning towards Gregorian music. Still he could appreciate tunes of modern form and rhythm.

Just in passing it is interesting to note some of the derivations of titles of hymns. The great variety of names is perplexing. The fact that many tunes have from two to ten names each to make their identification difficult. The fault of the matter lies largely with the editors of tune-books.

Some of the sources of titles are as follows. The names of several of Dr. Dykes' tunes are associated with incidents and places connected with his life. For instance, he has a tune called " St. Oswald" at which place he acted in the capacity of vicar.

Another principle is that of naming a tune after the sentiment of a hymn. Anton Radiger was one of the earliest to do this. This is a good plan if the tune does not later become divorced from the hymn, in which case the

name becomes meaningless.

Many names are taken from the saints' calendar. Part of this is due to the fact that the tunes are named after churches where the composers were organists and in turn many of these churches were named for saints.

Some tunes are named after places connected with the neighborhood of composers; others use Bible names; some reflect various events in history and still others have Greek or Latin names. These are only a few of the sources which might be mentioned.

Comprehensive Summary:

A. Hymns Tunes

In a word of summary the following facts about hymn tunes may be set forth. Harry Parr in his "Church of England Psalmody" (1847) investigated and recovered the older psalm tunes. Dr. Maurice in his "Choral Harmony" introduced the German chorales. The " Society for Promoting Church Music" was interested in the movement to set plain song melodies to Latin hymns. In the recovery of treasures from the past and the purification of music, the way was also led by Dr. Crotch and Sir John Goss. Then a newer type of hymn tune, based on the secular part song, came to the fore through Mason and Dykes. "These tunes, with Monk's rich contribution and those of Elvey, Gauntlett, Redhead, Reinagle and others, with Monk's choice and arrangement of ancient melodies and psalm tunes, crystallized the musical tendencies of the time into a definite form of Anglican hymn tune, with restrained melodies and close harmonies wonderfully adapted to liturgical worship, and yet appealing to the tastes of the people." [1] All of these elements were assembled in the book " Hymns Ancient and Modern" which became the important disseminator of hymns and hymn tunes for all denominations throughout Christendom.

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1. Benson, Louis F., The English Hymn p. 521

B. Heritage from Eighteenth Century Hymnody

Church Hymnody began to take its shape before the end of the seventeenth century. The hymns of Dr. Watts from the beginning of the eighteenth century were really the basis of our hymnody for they did so much to establish a form and contributed a great deal to the substance of the hymn. Then the powerful influences of the Great Revival which came about before the middle of the eighteenth century, gave new color and forms. The hymnody of the Calvanistic side of the Revival and the Methodist side assimilated with that of Watts to form a general body of church Hymnody known as the eighteenth century Evangelical Hymnody.

At first this Hymnody was thought of as a supplement for Psalmody. There seemed to be a need for a body of verse which would bear the same relationship to the New Testament as the Psalms did to the Old Testament. Hence it had an evangelical motive in its story of the fulfillment of prophecy through Christ and was Scriptural in method. It was also meant to be one with the doctrine preached in the churches and hence its form and substance was theological. While the function of Psalmody was largely devotional the function of Hymnody was more particularly homiletical.

C. Evangelical Influence

One type of influence which affected hymnody of the nineteenth century was the Revival Influence. Beginning in the eighteenth century each revival brought new warmth and enthusiasm which created and added to a new body of spiritual song known as the Evangelistic or Gospel Hymn. The reasons why some of these songs have been kept from the Hymn book is beacuse of the inferior quality of many of them and the fact that many of the best songs particularly the "Moody and Sankey Songs" were guarded for years as copyright property. Out of each revival a proportion of songs became incorporated into the permanent hymnody of the church.

D. Literary Influence

The Literary or Romantic Movement was a protest against undue theology and didacticism in hymns. The literary test was applied to eighteenth century hymns and many have been found lacking because of inferior craftsmanship. At first the literary motive sought only to improve the existing form of hymns. The next important step was to widen the definition of the hymn itself and to include many religious lyrics which were hitherto regarded as being outside the pale of hymnic literature.

E. Liturgical Influence

With the Oxford movement the leadership in Hymnody passed from Evangelical to Anglican hands. Not only was this true but it was surprising that non-conformist churches as well as the Church of England were won over to Oxford ideals and methods.

Just in brief let us again recall the original motive for introducing the Hymn into public worship. The Evangelicals wished to have something in song to respond to the truths preached from the pulpit. In other words, the motive was homiletical; hymns were written and arranged to help the minister. It was a hymnody of expression on his part, and of impression on the peoples.[1] Hymns were selected not for their worth but as illustrations of the sermon theme.

The Oxford movement aroused interest in the ancient and medieval church - its hymns and Prayer book. A study was made of the meaning of worship and its intrinsic worth. Then a gradual transition was made in which weight was thrown on the liturgical ideal in worship rather than the homiletical. This was an important change - a shift which modified the very motive underlying hymn singing. In short, "the very base of the ordinance of Hymnody has been shifted from the homiletical foundation on which the Evangelicals established it, and restored to the more devotional foundation on which the old Psalmody rested."[2]

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1. Benson, Louis F., The English Hymn, p. 572
2. Benson, Louis F., The English Hymn, p. 574

The literary movement has been greatly helped by the tendency among leading poets and authors to write hymns. There is just one handicap - some of these poems which are touched with sincere religious feeling somehow lack a simple directness which was found in Luther and Wesley. In other words, they have a tendency to fly too high. It has become rather hard to distinguish between the hymn and the religious lyric. Instances of the latter which have been included in hymnals are Brook's "O Little Town of Bethlehem", Lanier's "Into the Woods My Master Went" and Tennyson's "Sunset and Evening Star".

Two types of hymns which came under the Romantic Movement and were included under the literary hymn were Children's Hymns and Missionary Hymns. Distinct and definite work was done along these two lines with gratifying results.

A valuable contribution has come to hymnody from American poets. Some of our leading poets, Bryant, Longfellow, Holmes, Lowell, Whittier and Van Dyck have been hymn-writers. Several of these belonged to the liberal and spiritual type of Unitarian faith. Their works have been invaluable sources not only for Unitarian hymnals but for the hymn books of many denominations.

Finally, the above mentioned influences - revival, literary and liturgical - which so modified the Hymnody of the nineteenth century are still operating and revising present day Hymnody. Moreover, further change in content is being brought about because of modern religious thought and a new emphasis on social democracy. All of this, however, constitutes a story which belongs to our own century.

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